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tifically, but as an artist) that of all colors, reds are most typically "color" as contrasted with white or gray light.

Color can often be toned, not by touching it at all, but by catching the eye by some spot colored sharply to the complement. Thus on drapery you may often break sufficiently the more general color over the whole of it by the coloring of the pattern upon it.

In the modeling, be content to strive for beauty of line and only large indicativeness of shapes; leaving for the skill of the sculptor that observance of minutely varying forms which distinguish life and reality, a development of the modeler's art which does not bear coloring, the use of which is better justified upon very low and slight relief.

number of mirrors, so arranged that no matter which way one turns he can see a duplication of the window.

#### DECORATIVE NOTES.

THE miter or V-cut glass continues first in rank for decoration of a superb class. The cutting is the same as in the case of fine pieces of tableware, which renders the product necessarily somewhat costly. Its value, according to labor represented, is from \$4 to \$25 per foot. It is sometimes silvered to add greater richness to its effect. For vestibule doors, other doors in hallways and sliding doors between parlors, with the addition of varied interior work, as in borders of mirrors,



A PANEL IN PAINTED TAPESTRY. DESIGNED AND EXECUTED BY DETLEF SAMMAN, NEW YORK.

#### PHILADELPHIA STAINED GLASS WINDOW.

THE fine residence of Mr. C. Clapp, of Germantown, Philadelphia, has been recently enriched with a stained glass window for the decoration and illumination of the main stairway, of which we gave in our April, 1895, issue an illustration. The window is thirty feet high by sixteen feet wide, and is composed of three tall panels at the bottom, surmounted by three lesser panels, the whole being crowned with a lunette on which cupids and rococo motives are observable. The style of the decoration is Louis XV. throughout, and in the main central panel is a seated female figure gazing seaward, on whose lap lies an open book. The two outlying panels are composed of scrolls and festoons of flowers, the central part being filled with vases containing flowering plants. The window, as a whole, is a beautiful harmonization of the primary colors, and has been executed in American opalescent glass by Mr. Wm. Reith, of 134 North Seventh street, Philadelphia, who has achieved quite a reputation for vigorous, artistic decorative work. In the hallway in which this particular window is situated are a

its use at present reaches some extent. It replaces stained glass in frequent cases simply to avoid a style conceived to have become too universally prevalent. Without other consideration its presence is vindicated in the fine prismatic effect produced from it at night, in connection with light silken curtains draping the inner side.

The use of crystalline glass has been widely extended with good forms of architectural work. The simplest variety of the fabric shows a frost-like pattern without the introduction of color. Richer effects in crystalline glass, with ornamental work in color, are produced either in mosaic or geometrical forms of design or with floral arrangements suited to such background.

Its use is satisfactory in figure draperies in ecclesiastical forms of decoration. The colors are burned in, and with the work skillfully executed, the decorative effect is excellent. In combination with other varieties crystalline glass has an increased richness.

The art of decorative glass is one that is rapidly developing, especially in the United States, where our artists are not so subservient to tradition as those of Europe. Windows are becoming gorgeous mosaics of color, varied with crystalline effects imparting to pictorial or decorative compositions the most vivid brilliancy.